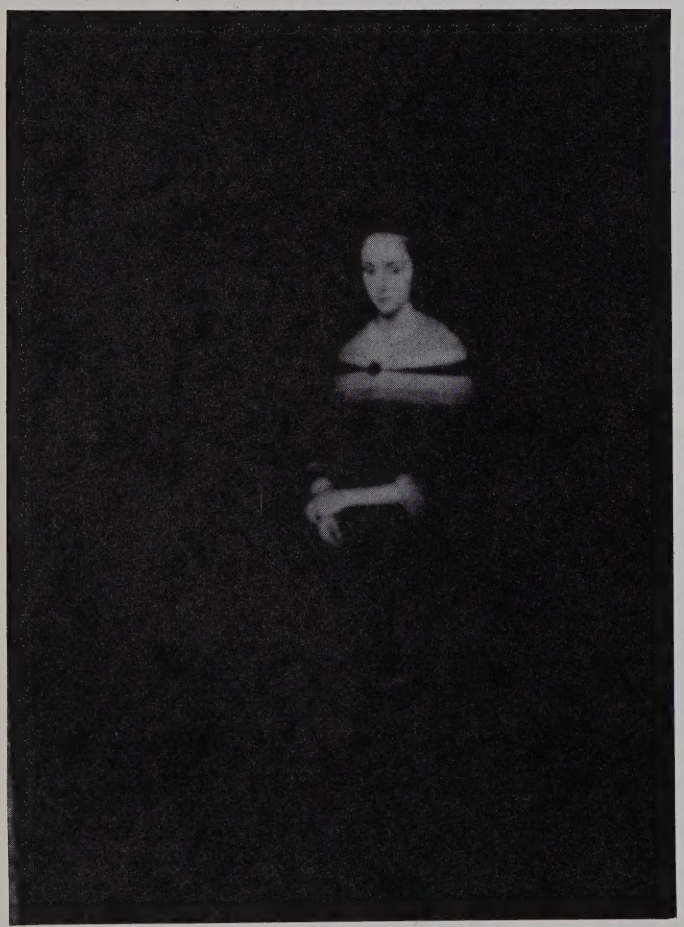
Vol. 1 / No. 7 / September 1979

Art Theft Archive *Newsletter*

Rubens, *Judgement of Cambyses*. Recovered in New York.

Terborch, *Portrait of Johanna Quadacker Bonnier*. Recovered in New York.



Georgia O'Keeffe Wins in Court of Appeals

Georgia O'Keeffe is once again at the vanguard of American art, this time as plaintiff in a lawsuit begun in 1976 in order to recover three of her paintings which were stolen in 1946 and which "surfaced" 30 years later in a Princeton, New Jersey art gallery. In a landmark decision rendered on July 27, 1979, the Appellate Division of the New Jersey Superior Court ruled that the six-year statute of limitations for personal property actions did not bar Miss O'Keeffe's claim, despite the good faith of the gallery owner in whose possession the paintings were found. In short, the Appellate Court held that the statute of limitations did not begin to run until Miss O'Keeffe knew where the paintings were and who had them. The Court thus overruled the decision of the lower court which had held that the statute began to run from March 1946, the date of the theft.

To understand the significance of this opinion, the factual context is important. According to Miss O'Keeffe's deposition in the case, An American Place Gallery had been victimized by one prior theft. A number of tiny paintings by Marin were taken and a short time afterwards recovered from members of a theater group who had been given the paintings by a man named Esterick. Esterick apparently was a "social acquaintance" of Alfred Stieglitz, Miss O'Keeffe's husband, who ran An American Place.

Because of the earlier theft, Esterick may have been a possible suspect in the O'Keeffe theft; neither Stieglitz nor Miss O'Keeffe, however, had the slightest proof. All that could be done, according to Miss O'Keeffe, was to "put the word out" in the art world and hope that the paintings would appear.

In an affidavit submitted to the lower court, Miss O'Keeffe said:

> Stieglitz knew that the Cliff painting had been stolen from the wall and he made a terrible fuss and discussed it with anyone and everyone that came in the Gallery. At that time the gallery community in New York was much smaller than it is today and word of what was going on in the community got around very quickly. As with the paintings that Esterick stole, we had hoped that some clue to the identity of the thief of the Cliff painting and the others would also be known. The word was out and all I felt I could do was wait and see if some information would come concerning their whereabouts. I felt helpless and saw no sense in calling the police, who I was certain could not nor would not do anything about what I'm sure they would have thought was a minor theft. *(continued)*

BULLETIN

Recoveries

Old Masters

Two seventeenth-century paintings stolen from the collection of Kennedy Gallery director Lawrence Fleishman in July 1966 have been returned by the New York FBI. The works were recovered in February 1978, but have been held while two suspects awaited trial. The paintings, an oil sketch by Peter Paul Rubens, and a portrait by Gerard Terborch, are pictured at left.

(continued on back page)

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(continued from first page)

The lower court concentrated on Miss O'Keeffe's conduct in 1946 and held that "she failed to confront anyone or take any action at that time against anyone, including a possible thief named Esterick. She simply did nothing."

In reversing, the appeals court focused instead upon the conduct of the paintings' possessors. The Court said that in accordance with the common law doctrine of "adverse possession," to benefit from the statute of limitations the possessors must prove that the paintings were held in such an "open and notorious" manner as to have placed the true owner, Miss O'Keeffe, on notice of their whereabouts.

Adverse possession is generally a real property concept, permitting a person whose fence is openly and visibly "claiming" parts of his neighbor's land to gain ownership by continuous claim for a statutory period of time, usually 20 years.

In this case the paintings were kept from public scrutiny in the private homes of the family of one Ulrich Frank before sale to the Princeton Gallery in 1976. The Court said: "Display in one's home provides to the true owner no more notice of the possessor's claim or warning of the need for timely legal action than would its retention in a closet. Neither mode of possession is such as to afford the true owner a realistic opportunity to regain possession by legal action."

Miss O'Keeffe was thus awarded immediate possession.

The unanswered question in the case is what would constitute six-years' open and notorious possession so as to cut off the true owner's rights? Exhibition in a public gallery or museum would seem to be a minimum requirement, but it does not seem fair or "realistic" to hold that a New York artist's rights may be extinguished if her paintings are displayed for six years, say, in a small gallery in Nome, Alaska.

From a close reading of the opinion it seems that the *O'Keeffe* Court would be extremely reluctant to apply the adverse possession doctrine, and to deny the true owner's rights, in any but the most obvious situations. The Court said:

> We fully recognize that by adoption of this view, applying all of the requirements for the adverse possession of land to chattels, we are in many, if not in most, cases foreclosing any real opportunity to acquire adverse title to stolen personalty. Jewelry, for instance, often the subject of theft, is not capable of museum display, except in extraordinary circumstances and, being small and designed primarily for personal wear, does not lend itself to the kind of display that would call an owner's attention to its possessor's potential adverse claim. Clearly, in such a case, title to jewelry stolen in California and subjected to country club display on the person of an innocent purchaser in New Jersey cannot vest title by adverse possession in the latter because the true owner in California was denied a fair opportunity of regaining title.
>
> * * *
>
> In many cases, both the owner and the possessor are equally innocent; one must bear the loss. The question is, and always has been, who of these two innocents must bear the loss. Where adverse possession is concerned, the law favors the owner.

One judge dissented from the *O'Keeffe* majority and would have eliminated the adverse possession rules entirely as they apply to items of personal property. He would have sent the case back to the lower court for a trial to determine whether Miss O'Keeffe knew or should have known who had her paintings in 1946. Because of the dissent, the case now goes automatically to the New Jersey Supreme Court which will hear the case in the fall.

The significance of the opinion cannot be underestimated. Those courts which have unduly honored the "rule of repose," interpreting a statute of limitations to cut off a true owner's rights merely with the passage of time, must now seriously question such a result. People who deal in stolen goods can never be secure in their possession. People who purchase valuable art must insist upon proper proof of title in order to be secure. As the O'Keeffe Court noted:

> [D]efendant Snyder was not without means of self-protection. He was not a novice in dealing with art works. He purchased the paintings without provenance. He was thus aware of the uncertain history of the paintings' ownership. The artist, however, is alive and it was always open to him to check with her as to their authenticity and the legitimacy of his purchase. He elected to take his chances with this result.

The result in the O'Keeffe case, if sustained on appeal, will at last return the paintings to their creator and true owner. The gallery will in all likelihood get its money back from the Frank family, and the family will have 30 years of memories of O'Keeffe paintings on their walls. As Miss O'Keeffe said when informed of her appeals victory, "Well, I am delighted. Not only for me but for all artists. Frankly I had thought it a sorry state of affairs if a thief could steal a painting, hold it for six years, and then sell it to an innocent buyer and cut off the true owner's rights."

Roger A. Lowenstein

Roger A. Lowenstein, a partner in the Newark law firm of Lowenstein, Sandler, Brochin, Kohl, Fisher and Boylan, is counsel to Miss Georgia O'Keeffe.

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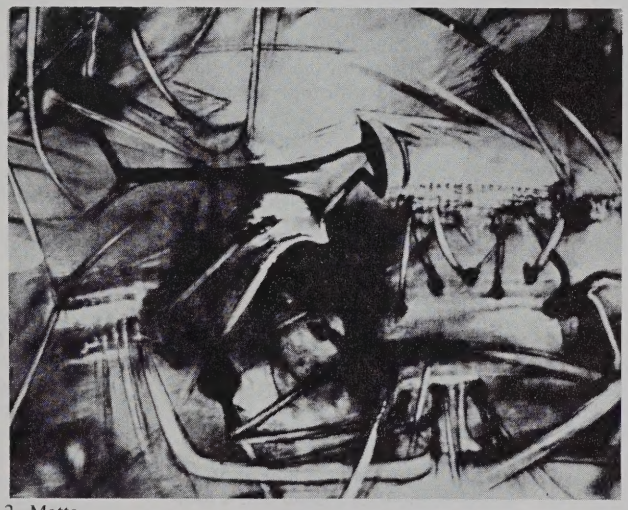
Stolen Objects

The list of stolen works in this newsletter is grouped by object type, and within that category by school and century. The present issue has six divisions: **Paintings; Sculpture; Decorative Arts; Antiquities and Ethnographic Objects; Oriental Art;** and **Books and Incunabula.** An alphabetical index follows the list. The entries in the list are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the Art Theft Archive catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this list, or anyone who suspects that he has come in contact with an object on the list, should contact the Art Theft Archive. A star before the catalogue number (☆) means that a photograph of the stolen work is available at the Art Theft Archive.

An effort has been made to document the objects on this list, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners' attributions. IFAR accepts no responsibility for these attributions.

1. Leickert



2. Matta

6. Destrée

PAINTINGS

BELGIAN, 19th century

1. Charles LEICKERT (1818–1907). *Courtyard with Figures.* Oil on canvas, 22 x 18 cm. Courtyard of a house with several peasant women. Church with steeple seen above wall in right background.
☆79.118.7. Rozendaal Castle, Netherlands. 24–5 May 79.

CHILEAN, 20th century

2. Roberto Sebastian MATTA Echaurren (b 1911). *Untitled*, 1957. Oil on canvas, 59.7 x 71.1 cm. Abstract configuration of narrow tubular machine-like parts cover surface in random placement. Predominantly green.
☆79.99. New York, NY. 28 Mar 79.

DUTCH

17th century

3. *Tavern Interior.* Oil painting, 31 x 47 cm. Att. to TENKATE (?). Interior with fireplace at right, open leaded window at left. Five men seated, two standing around two tables, and a woman standing at center. Old man in center offers wares from an open box to the woman who is standing next to him.
☆79.100. England. Spring 79.

19th century

4. George H. BREITNER (1857–1923). *Mounted Soldier.* Oil on canvas, approx 35–40 x 26–30 cm.
79.118.10 Rozendaal Castle, Netherlands. 24–5 May 79.

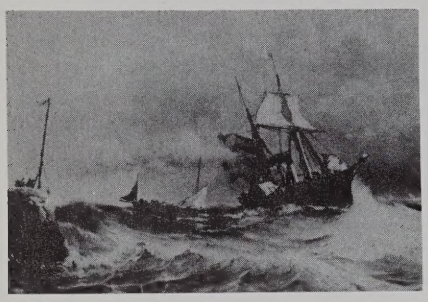
5. Hendricus J. BURGERS (1834–99). *Interior with Woman Reading.* Oil on canvas. Dining room with a woman in a white dress seated before a fireplace, reading a book.
79.118.8 Rozendaal Castle, Netherlands. 24–5 May 79.

6. Johannes Joseph DESTRÉE (1827–88). *Polder Landscape.* Oil on canvas, 20.5 x 32.5 cm. Signed l/l: "J J Destrée," dated "189_." Flat landscape with stream at center. Two women fishing in left foreground, wearing black cloaks and hats; man leading a horse at center right. Figures in background; windmill in left background.
☆79.118.3. Rozendaal Castle, Netherlands. 24–5 May 79.

7. Abraham HULK (1813–97). *Sailing Boats off the Coast.* Oil on panel, 15.2 x 20.3 cm. Signed l/r. Two sailboats on an expanse of water sailing towards the left.
☆79.75.2. London, England. Date not given.

8. ———. *Vessels Moored by a Village.* Oil on panel, 15.2 x 20.3 cm. Signed l/r. Two sailboats at harbor, one anchored at right shoreline, the other in left background. Cluster of three houses in right background.
☆79.75.1. London, England. Date not given.

11. Meijer
12. Meijer



13. Rip
14. Rochussen

18. Dommersen

9. Abraham HULK, Jr. (19th c). *Landscape with Cow.* 25.4 x 35.6 cm.
79.122. New York, NY. Jun 79.

10. P. L. F. KLUYVER (1816–1900). *Winter Scene.* Oil on canvas, 38.5 x 26 cm. Snowy, wooded slope.
79.118.11. Rozendaal Castle, Netherlands. 24–5 May 79.

11. Louis MEIJER (1809–66). *Seascape.* Oil on canvas, 34 x 50 cm. Signed l/r. Three fishing boats on a choppy sea at right. Rowboat with five men in left foreground: shoreline with boats in background at center left.
☆79.118.1. Rozendaal Castle, Netherlands. 24–5 May 79.

12. ———. *Seascape with Boat at Dawn.* Oil on canvas, 20 x 30 cm. Signed l/r. Two-masted steamship billowing smoke, sails flying, on a choppy sea at center right. Boat parallel to horizon at center left. Rock with flagpole and two figures in left foreground.
☆79.118.2. Rozendaal Castle, Netherlands. 24–5 May 79.

13. William C. RIP (1856–1922). *Barges on a River.* Signed l/l: "William C Rip." River in foreground parallels horizon. Three barges, one with sail, on the river. Flat plain in background with four windmills against horizon.
☆79.118.6. Rozendaal Castle, Netherlands. 24–5 May 79.

14. Charles ROCHUSSEN (1824–94). *Figures in a Park,* 1869. Oil on canvas, 35 x 45 cm. Monogrammed l/r: "CR/69." Groups of figures, children and two dogs in a snow-covered park. In the background is a chateau surrounded by tall trees, a carriage before a bridge leading to the park, and a stream with a fountain at right.
☆79.118.4. Rozendaal Castle, Netherlands. 24–5 May 79.

15. Cristianus H. de SWART (1818–97). *Winter scene.* Oil on canvas, approx 38 x 30 cm. Winter scene with a farm and a footpath beside a river.
79.118.9. Rozendaal Castle, Netherlands. 24–5 May 79.

16. Charles Louis VERBOECKHOVEN (1802–89). *Fishing Boats and Harbor.* Oil on canvas (?), 30.5 x 40 cm.
79.101. England? Date not given.

ENGLISH

18th century

17. Att to J. M. W. TURNER (1775–1851). *Bamborough Castle.* Oil on canvas, 20 x 20 cm.
79.120.6 Oxfordshire, England. 15–30 Mar 79.

19th century

18. P. C. DOMMERSEN (b 1832). *Seascape.* Oil on canvas, 31 x 38.5 cm. Two sailboats on calm sea at center; shoreline in foreground with two boys dragging a rock from the sea. Two young fishermen on shore at left with nets suspended between poles.
☆79.118.5. Rozendaal Castle, Netherlands. 24–5 May 79.

20th century

19. L. S. LOWRY (1887–1976). *Group of Four Figures.* Oil on canvas, 20.3 x 10 cm. Signed and dated l/r. Four elongated figures, two adult and two children, portrayed in naive manner against a blank background. Two adults stand in profile facing one another with a small child between them in a frontal position and an older child in profile to their left.
☆79.115. London, England. Spring 79.

FRENCH SCHOOL

19th century

20. W. de la GUARDIA (Spanish, 19th c). *Two Women,* 1883. Oil on canvas, 35.56 x 45.7 cm. Signed l/r: W. de la Guardia, Paris/83. Two women sitting and conversing on a terrace, with a fenced lawn and country landscape in the background. The women are dressed in nearly identical floral print summer dresses, and wear elbow-length gloves and bonnets. One has a scarf in her lap and the other holds a parasol. *Reward offered for return.*
☆78.357. New York, NY. Jan 78.

20th century

21. Marc CHAGALL (Russian, b 1887). *Untitled* (Lovers at a window). Oil wash on paper, 63.5 x 49 cm. A couple seated on a chair at l/l embracing before an open window. Through the window is seen a village scene with a church at u/r, full moon at center, and a red rooster beside the window frame at u/l.
☆79.116. New York, NY. 18 Jun 79.

ITALIAN

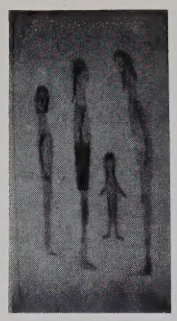
16th century

22. Manner of Guiseppe ARCIMBOLDO (Milan, 1527–93). *Allegorical Portrait.* Oil on wood, 23 x 17.5 cm. Profile bust of a man composed of fruits, vegetables, flowers, and grain: grapes are substituted for hair, a pear for the nose, and oak leaves and flowers constitute brocaded doublet.
☆79.113.1. San Roque, Cadiz, Spain. Apr 79.

23. ———. *Allegorical Portrait.* Oil on wood, 23 x 17.5 cm. Frontal portrait of a man; composed primarily of fruits and vegetables with one five-petaled flower on right shoulder, and a large gourd forming a vest.
☆79.113.2. San Roque, Cadiz, Spain. Apr 79.

19th century

24. Cesare A. DETTI (1847–1914). *The Hawking Party*. Oil on canvas (?), 40 x 31 cm. A party of elegantly-dressed figures with dogs, horses, and hawks, in a rocky landscape. The central figure is a woman on a horse, with arm raised toward a flying hawk.
☆79.102. London, England. Spring 79.



19. Lowry

20. de la Guardia

SCULPTURE

AMERICAN, 20th century

25. Edward Fenno HOFFMANN III (b 1916). *Lovers,* ca 1960. Alabaster, l 50.8 cm. Reclining nude figures embrace with arms and legs intertwined.
☆79.103.1. New York, NY. Spring 79.

26. ———. *Eve*, ca 1960. Gilt bronze with green marble base, h 41 cm. Standing nude woman holding an apple in left hand, right hand at her side.
☆79.103.2. New York, NY. Spring 79.

BELGIAN, 19th century

27. Constantin MEUNIER (1831–1905). *L'homme qui boit*, 1890. Bronze, 49.5 x 16.2 cm. Signed on the base. Plaque on base: "L' homme qui boit-Drinkende man." Standing male figure wearing workman's clothes and apron drinks from a bottle held with left hand while right arm hangs at his side.
☆79.96. Brussels, Belgium. 6 March 79.

FLEMISH, 15th-16th century

28. Artist unknown (Lorraine or Champagne, 15th-16th c). *Christ*. Wood. Seated Christ figure wearing loin cloth and crown of thorns, hands bound, and resting on his knees, head turned to right, eyes downcast. Seated on a stone with drapery under his feet.
☆79.108. Lasne Coutour, Saint Germain, Belgium 21–22 Mar 79.

FRENCH, 19th century

29. Pierre Jules MÊNE (1820–79). *Two Stags*, 1840. Bronze, base 39.5 x 18.5 cm. Each signed "P. J. Mene 1840." Two sculptures of a stag standing facing a tree trunk. 79.120.8–9. Oxfordshire, England. 15–30 Mar 79.

21. Chagall

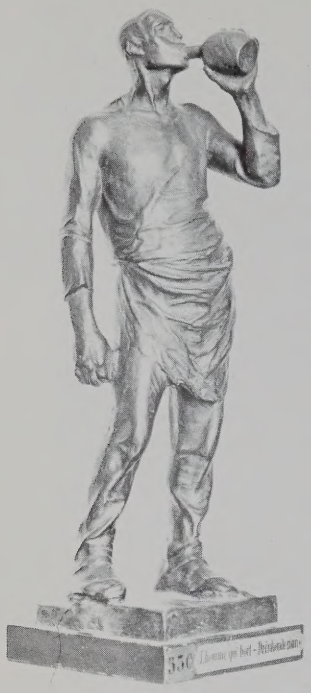
22. Manner of Arcimboldo

23. Manner of Arcimboldo

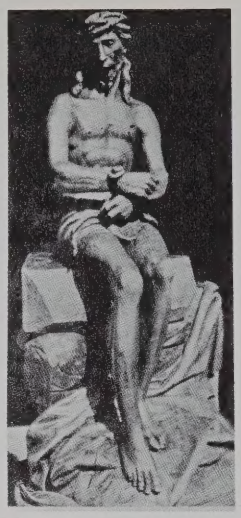
24. Detti

25. Hoffmann

26. Hoffmann



27. Meunier



28. Flemish, 15th–16th c.

30. Italian, 17th c.

31. Spanish, 13th c.

32. Spanish, 14th c.

33. Spanish, 14th c.

39. Egyptian, IV Dynasty

38. Spanish, 17th c.

ITALIAN, 17th century

30. Anonymous. *Santa Chiara d'Assisi*, ca 1600–20. Colored wax on wood, framed, 26 x 20.3 cm. Standing female figure in media relief, turning slightly to left, holding a goblet in her left hand (bowl of goblet broken), wearing a flowing black and white gown with a stiff bodice embossed with gold fleur de lis and floral designs, shoulder caps, and a red robe with gold border. Right hand at side holds edge of robe, and a book is held beneath right wrist.
☆79.117. Chicago, Ill. 23 Jul 79.

SPANISH

13th century

31. Artist unknown (late 13th c). *Virgin and Child*. Polychromed wood, h ca 60 cm. Paint losses from Virgin's robe; l/l portion of base missing. Late Romanesque Virgin seated frontally with Child on left knee. Child raises right hand, two fingers extended, left hand holds apple. Virgin has serene, oval face, large almond eyes, long nose, narrow mouth. She wears a garment decorated with a regular pattern of large squares with crosses at the corners, and a robe folded about knees.
☆79.121. Quintillabon (Burgos), Spain. Date not given.

14th century

32. Artist unknown, 14th c. *Virgin and Child*. Polychromed wood. Virgin's right arm missing. Early Gothic Virgin seated frontally, with Child on left knee. Both wear full robes. Child raises right hand, holds apple in left hand. Virgin wears a shawl over head, held by a band at crown; hair falls in waves. Robe culminates in regular folds.
☆79.119.1. Nava de Areyalo (Avila), Spain. 10 Apr 79.

33. ———. *Virgin of Cicunaga*. Wood, polychromed and silvered (?), h 50 cm. Virgin seated on throne holding Christ child at her left. Virgin and Child both have dark skin, wear gilt or silver robes, and each holds an apple. Virgin wears a high silver crown.
☆79.109. Hernani (Guipuzooa), Spain. Apr 79.

16th century

34. Artist unknown 16th c. *Crucifixion*. Polychromed wood. Christ on cross at center wears light loin cloth. Mary standing on left. St. John, face upturned, stands on right. Background shows buildings or hill and clouds stretch across sky.
☆79.111.5. Navarre Province, Spain. 4–6 Apr 79.

35. ———. *Evangelist*. Polychromed wood, h 70 cm. Standing. Wears dark mantle with light border above hem, light under skirt. Haloed. Holds open book in right hand; looks out slightly off to right.
☆79.111.3. Viguria (Navarre), Spain.

36. ———. *Evangelist.* Polychrome wood, h 70 cm. Standing, right knee bent. Holds open book in left hand, palm branch in right. Wears a halo, dark mantle with light striped border at hem, light undergarment seen at sleeves, beneath hem of mantle. ☆79.111.4. Viguria (Navarre), Spain.

37. ———. *Virgin and Child.* Polychromed wood, h 70 cm. Frontal, seated Virgin holds Christ on her left knee. Child wears a large crown and holds object in right hand. Virgin wears a veil and a dark mantle with wide, light border and underskirt. ☆79.111.2. Viguria (Navarre), Spain.

17th century

38. Artist unknown, 17th c. *St. Michael Overcoming the Devil.* Polychromed wood. Saint dressed in armor, cape, knee guards holds spear in both hands poised to plunge into composite creature, half woman, half serpent, who lies with saint's left foot on its chest. ☆79.111.1. Viguria (Navarre), Spain.

ANTIQUITIES AND ETHNOGRAPHIC OBJECTS

EGYPTIAN, 2nd mill. BC

39. Old Kingdom, IV Dynasty (ca 2680 BC). *Tablet.* Limestone, 35 x 20 cm. Low relief. Shows deceased (right side) and wife (left) seated on stools facing each other across an offering table. His right hand rests on table, left in lap. Wife's right hand is extended to touch edge of table, left on right shoulder, shoulder-length straight hair. Writing fills space between their faces. A one-line frieze of hieroglyphics is above scene. ✡ 79.110.1. Northern zone of the Western graveyard of the Cheops Pyramid, Egypt. 23 Mar 79.

40. ———. *Tablet.* Limestone, 32 x 29 cm. Low relief. Man (left) and wife (right) seated on stools face each other across an offering table. He extends right hand to touch table, left fist on right breast. Hair in tight curls. Wife has right hand on table, left on lap, shoulder-length straight hair. Writing fills space above table between faces. At top is a one-line frieze of hieroglyphics. ✡79.110.2. Northern zone of the Western graveyard of the Cheops Pyramid, Egypt. 23 Mar 79.

ESKIMO, 20th century

41. Markusie PITSULAK (Pangnirtung Cooperative) (Eskimo, Inuit, 20th c). *Mother and Child with Accordian.* Black soapstone, 10.16 x 12.7 cm. 79.71.1. Toronto, Ontario, Canada. Spring 79.

42. PUDLO (Cape Dorset Cooperative) (Eskimo, Inuit, 20th c). *Pungnialuk.* Stone cut, 64 x 86 cm. No 37 of 50. Image of stretched caribou skin. 79.71.2. Toronto, Ontario, Canada. Spring 79.

DECORATIVE ARTS

GLASS

43. Emile GALLÉ (French, 1846–1904). *Les Coprins*, 1904. Glass, h 81.28 cm (lamp), diam shade approx 20.32 cm. Edition: 5. Ref: Philippe Garner. *Emile Gallé*. New York, 1976, p 151. Solid orange-colored umbrella-shape blown glass shade with upturned ruffled edge and wheel carved surface. *Substantial reward.* ☆79.98.6. New York, NY. 13 Jul 79.

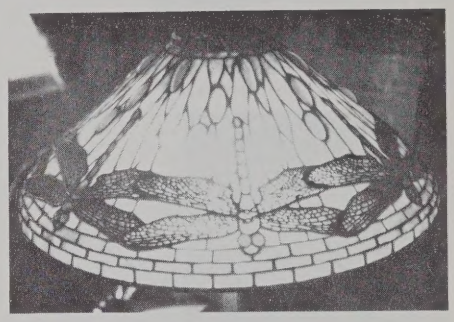
44. Tiffany Glass & Decorating Co. (American, ca 1900). *Blue Dragonfly.* Leaded glass, diam. 50.8, h 17.78, aperture 10.16 cm. Signed and numbered 1495–4. Ref: Dr. Egon Neustadt. *The Lamps of Tiffany*. New York, 1970, ill no 153, p 105. Conical shade with carved bottom of three rows yellow-blue rectangular glass. Pattern of large dragonflies hanging vertically heads down versus a background ranging from deep blue at top to deep yellow at bottom. The insect wings are blue and yellow; body and eyes are yellow. *Substantial reward.* ☆79.98.3. New York, NY. 13 Jul 79.

45. ———. *Daffodil on Blue.* Leaded glass; 53.34 cm widest circumference with 5.08 cm apron, h 22.86 cm, aperture 12.7 cm. Signed and numbered 1212. Ref: Dr. Egon Neustadt. *The Lamps of Tiffany*. New York, 1970, ill no 206, p 144. Yellow daffodils distributed around shade in two alternating groups—one group standing upright, the other with stalks bending down toward apron. Leaves are green and background is sky blue to depict early morning. Five horizontal bands. *Substantial reward.* ☆79.98.1. New York, NY. 13 Jul 79.

46. ———. *Oriental Poppy*. Leaded glass. Signed and numbered 1597 or 1902. Ref: Dr. Egon Neustadt. *The Lamps of Tiffany*. New York, 1970, p 160. Crimson and mottled pink poppies in all stages of blossom growing up from brown bottom to deep blue top. Leaves and stems are dark green. Four bands of rectangular tiles are glass green. *Substantial reward.* ☆79.98.5. New York, NY. 13 Jul 79.

47. ———. *Oriental Poppy on Gold.* Leaded glass, diam. 66.04 cm (floor lamp), h 33.02 cm, aperture 15.24 cm. Signed and numbered: 1597 or 1902. Ref: Dr. Egon Neustadt. *The Lamps of Tiffany*. New York, 1970, ill no 224, p 160. Large globular shade with three boundary rows delineating deep apron. Red poppies in all stages of blossom growing up from a yellow-brown bottom background to a golden sky background. *Substantial reward.* ☆79.98.4. New York, NY. 3 Jul 79.

43. Gallé
44. Tiffany

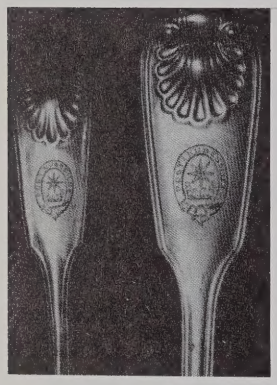


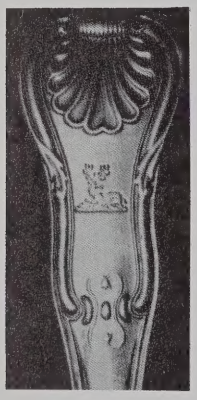
45. Tiffany
46. Tiffany

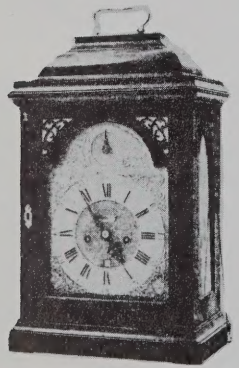
48. Tiffany

49. Chalice

54. Silverware







57. Edwin

48. ———. *Red Tulip with Apron.* Leaded glass; diam 55.9 cm, h 22.9 cm, aperture 12.7 cm, apron 10.2 cm. Signed and numbered: 1548. Ref: Dr. Egon Neustadt. *The Lamps of Tiffany*. New York, 1970, ill no 212, p 150. Globular shade with two boundary rows delineating apron. Field of red, yellow, melon, and orange tulips growing up, converging towards top of shade. Green foliage. *Substantial reward.* ☆79.98.2. New York, NY. 13 Jul 79.

LITURGICAL OBJECTS

ITALIAN, 15th century

49. *Chalice*, early 15th century. Gold-plated copper and enamel, h 20 cm. Scalloped base, surmounted by a six-sided stem with large spherical knob decorated with circular medallions. Cup decorated with palm branches radiating from bottom, plain at top.
☆79.94. Montespertoli, Italy. 20–21 May 79.

PORCELAIN

50. MEISSEN (German, 18th c). *Monkey Orchestra.* Porcelain. Eighteen-piece band on stepped glass platform, contained in a bow-front glass case.
79.120.12–29. Oxfordshire, England. 15–30 Mar 79.

SILVER

ENGLISH

18th century

51. Willian CAFE. *Pair of Georgian Candlesticks,* 1760. Silver, h 34.9 cm. Corinthian column on square base decorated with gadrooning and above with flutes and foliage. Cluster columns have pierced foliage capitals and detachable nozzles.
79.92.1–2. Bletchley, England. 14 Feb 79.

52. Emick ROMER. *Pair of George III Candlesticks*, ca 1770. Silver, h 31.75 cm. Engraved with a monogram of a Phoenix. Upper part of bases chased with swirling flutes.
79.92.3–4. Bletchley, England. 14 Feb 79.

53. Charles WRIGHT. *Pair of George III Goblets*, 1770. Silver, h 15.9 cm. Plain on circular gadrooned bases, central gadrooned and knobbed stem. Crested with phoenix.
☆79.92.5–6. Bletchley, England. 14 Feb 79.

54. *Silverware*. Diverse silverware including: diverse cutlery crested with one stag and the motto "Post Nubes Lux;" twelve dessert spoons hallmarked Dublin 1746 and crested "Post Nubes Lux;" seven plain silver spoons hallmarked Hester Bateman 1775–90; diverse silverware with "fiddle thread and shell design bearing a standing lion crest; diverse silverware bearing crests, *pictured.*
☆79.120.30. Oxfordshire, Emgland. 15–30 Mar 79.

19th century

55. Artist unknown (London, 19th c). *Equestrian Figure*, 1882. Silver. Hallmarked London 1882. Equestrian trophy of a Queens Royal Lancer on horseback.
79.120.10. Oxfordshire, England 15–30 Mar 79.

TIME PIECES / CLOCKS

ENGLISH

17th century

56. Richard RAYMENT (Bury, 17th c). *Cromwellian-style Lantern Clock*. Brass. Engraved and signed.
79.120.11. Oxfordshire, England. 15–30 Mar 79.

18th century

57. Jonathan EDWIN (1760–1820). *George III Bracket Clock*. Ebonized wood, brass, enamel; h 43 cm, diam of dial 18 cm. Signed: "Jno. Edwin" on dial. Quarter-repeating. Narrow rectangular case, each face with arched opening with carved tendrils in upper corners, molded lintel, convex curved top with brass handle.
☆79.120.1. Oxfordshire, England. 15–30 Mar 79.

58. James JONES (London, 18th c). *Georgian Bracket Clock*. Brass, silvered, walnut (?); h 45.7 cm. Brass and silvered dial with dated aperture, strikes hours. Believed verge movement. Believed walnut case, break arch.
79.92.8. Bletchley, England. 14 Feb 79.

59. James KING (London, 18th c). *George III Bracket Clock*. Mahogany case. Domed top, fluted angles on corner pillars, glass door at the back.
☆79.120.4. Oxfordshire, England. 15–30 Mar 79.

60. MARWICK (London, 1714–1820). *Georgian Bracket Clock*. H 40.6 cm. Marwick London inscribed on chapter ring. Repair mark S. J. B. and date on back of dial. Inverted bell top, break arch with strike and silent, calendar aperture, cast spandrels chased with royal trophies and putti bearing flambeaux.
79.92.7. Bletchley, England. 14 Feb 79.

61. John TAYLOR, (London, 18th c). *Georgian Bracket Clock*. Walnut, brass; 60 x 30 cm. Concentric date indicator on inside of chapter ring. Strikes hours. Rectangular case with glass front, ornamental brass pilasters inset at corners. Urn finials on corners of lintel and cornice. Concave curvilinear top.
☆79.120.3. Oxfordshire, England. 15–30 Mar 79.

19th century

62. *Carriage Clock*, ca 1870. Brass, h 16.3 x w 10 x d 8 cm. Serial no 5524. Brass with glass on all four sides; hinged handle above.
79.120.2. Oxfordshire, England. 15–30 Mar 79.

63. William PAYNE (London, 19th c) *Musical Bracket Clock,* 1830–50. Mahogany case, silvered face, 60 x 43 cm. Engraved: "Payne, 163 New Bond Street, London." Canted corners; carved pieces, side and back panels. Arched central window showing silvered face, two minor dials: (1) music/silence; (2) engraved with names of six tunes, with selector hand.
79.120.7 Oxfordshire, England. 15–30 Mar 79.

FRENCH, 18th century

64. *Pocket Watch*, ca 1760. Silver case, diam 6.5 cm. Engine-turned case. Two male figures with instruments. When striking mechanism is activated, figures appear to strike a bell between them.
79.120.5. Oxfordshire, England. 15–30 Mar 79.

SUNDIALS

65. Chinese, ca 1890. *Sundial.* Brass, gilded enamel, thread, porcelain, blue glass; l 20.3 x w 12.7 x h 10.2 cm overall; porcelain 175 x 115 mm. Base plate engraved. Folding. Dial plate has black lines and numerals, and red characters on band of white porcelain, 10 mm wide, horseshoe-shaped, set into base. Thread gnomon passes through hole in hinged perpendicular style to plumb bob. Compass set into base. Spirit level in center of horseshoe at right angles to meridian. Leveling done by means of rack, screws. Adjustment screws studded with red cut glass. Four blue glass ornaments cabachon cut, with gold characters, set ir base.
☆79.88.6. Cambridge, Ma. Jun 79.

66. Artist unknown (English, 19th c). *Sundial.* ca 1890. Brass, diam 38 x h 25 cm. Cylindrical. Floating paper dial plate mounted on compass needle. Small gnomon. Case has convex-concave glass window and separable domed cover. Equation of time printed on card pasted inside cover.
79.88.11. Cambridge, Ma. Jun 79.

67. Artist unknown (European). *Compass Sundial.* Brass, diam 40 mm x h 25 mm. "IT" incised on south edge of dial plate. Cut out brass dial plate, folding gnomon, fits into compass box and rests on green glass window. Hand-colored interior scene on paper pasted inside removable cover, inscribed "Bij Ian Tra. . ." Hand-colored floating rhumb card.
79.88.10. Cambridge, Ma. Jun 79.

68. French, 17th c. *Sundial*, ca 1650. Ivory, l 7.6 x w 5.1 x h 2.5 cm. Tablet diptych. Horizontal tablet has wood separator between two thin plaques. Compass in center of horizontal dial plate. All lines, numerals incised. Horizontal dial has blue lines, black Arabic numerals. Ornamented with phases of the moon: yellow quarters, full and new moon red. Vertical dial has blue lines, black Roman numerals. Lines come from red half sun with red, yellow rays on semicircular blue field. Half hours marked by red asterisks on both dials. Outside of vertical dial is lunar calculator with brass indicator.
79.88.7. Cambridge, Ma. Jun 79.

69. M. MAGOT (French or American, 19th c). *Noon Signal Sundial*, ca 1800. Brass, diam 10.2 cm. Inscription beneath cannon: "M. Magot." Double convex lens, mounted in brass cell, focuses sun's rays on touch hole of cannon. At noon, apparent time, a small quantity of powder placed in touch hole is ignited setting off charge. Cannon, painted black, is mounted on carriage. Lens is supported by arms mounted on base. Lens adjusts to sun's declination during year. Horizontal dial inscribed on base south of cannon. Two spirit levels at right angles to each other are let into base. North of cannon is a compass.
☆79.88.8 Cambridge, Ma. Jun 79.

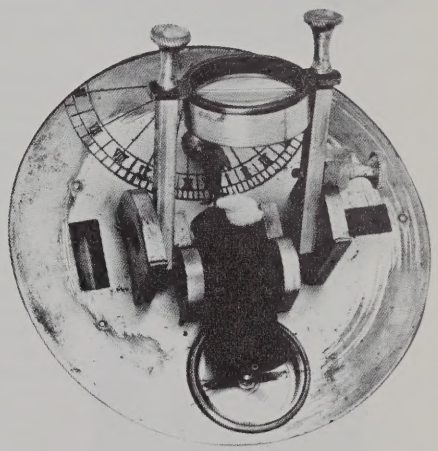
70. SOCIÉTÉ LUMIETIÈRES, Paris (French, 20th c). *Equatorial Sundial*, ca 1910. Case: wood, quadrant: German-silver, gnomon: brass; 10.2 cm square. Universal. Fitted with quadrant to adjust split ring hour circle to latitude. Dial and quadrant mounted on base with hinged cover. Single, reversible-needle gnomon. Compass in base. Latitudes of thirty cities, worldwide, printed on paper attached to inside of cover. Instrument was issued to French army officers.
79.88.5. Cambridge, Ma. Jun 79.

71. TSURUGI (Japanese, region of Lake Biwa, 19th c). *Concave Sundial*, ca 1800. Wood, l 17.8 cm. Carved fish with pearl inlay eyes. Dial and compass set in position of gills. Unequal hours. Small compass fitted with magnifying glass window.
79.88.3. Cambridge, Ma. Jun 79.

72. Japanese, Tokugawa period, 19th c. *Concave Sundial,* 1830. Brass, silver plated oblate, h 2.5 x diam 5.1 cm. Dial and compass in form of watch case. Unequal hours. Charm attached to case.
79.88.2. Cambridge, Ma. Jun 79.

73. Japanese, Lake Biwa region, 19th c. *Equatorial Sundial.* Ivory, 7.6 x 2.5 cm. Signature undecipherable. Dial plate inscribed on upper side, adjustable to seasons. Compass in base. All lines incised—hours and compass characters filled black, all others filled red.
79.88.1. Cambridge, Ma. Jun 79.

65. Sundial



69. Sundial

74. Ring Sundial

76. Netsuke

78. Inro

74. Japanese, 19th c. *Finger Ring, Equatorial Sundial*, ca 1820. Brass, diam 25 mm. Dial, compass mounted on finger ring. Dial plate folds down over compass. Hinged cover folds over dial. Cover has engraved crest on top. Hours engraved on both sides of dial plate. Underside of dial plate has scale for adjustment to seasons. Double-needle gnomon.
☆79.88.9. Cambridge, Ma. Jun 79.

75. ———. *Noon-Mark Sundial*, 1870. Case: wood, cover: inlaid mother-of-pearl; h 2.5 x diam 10.2 cm. Wire gnomon mounted over compass in wood box with detachable cover. Compass rim reversible, with twelve divisions on one side, twenty-four on the other.
79.88.4. Cambridge, Ma. Jun 79.

ORIENTAL ART

JAPANESE

76. *Box*. Ivory, 12.5 cm. Signed. Possible markings: "1938.9.5" or "E 2654" in India ink. Cylindrical, carved. Bottom has come unglued, top has shrunk. Mythical creatures in various poses circle box. Center of top is bat open mouthed, left arm raised on carved floral design.
☆79.112.11. Burlington, Vt. Feb-Mar 79.

77. *Carving*. Ivory, 4.5 cm. Possible markings: "1939.1.22" or "E 2724" in India ink. Clam shell with landscape in lower shell.
79.112.7. Burlington, Vt. Feb-Mar 79.

78. *Inro*. Wood, 9 x 6.5 cm. Possible marking: "1944.10" in India ink. Imitation lacquer, carved, cords missing. Shows man mounting horse and man washing horse.
79.112.8. Burlington, Vt. Feb-Mar 79.

79. 18th c. *Netsuke*. Ivory, 3.5 x 3.5 cm. Rat on rice bale. Hole in bottom of bale contained another rat.
79.112.1. Burlington, Vt. Feb-Mar 79.

80. ———. *Netsuke*. Wood, 3.5 x 3.5 cm. Rice bale opens to reveal two Sumo wrestlers. Hinge pins on one side broken.
79.112.2 Burlington, Vt. Feb-Mar 79.

81. ———. *Netsuke*. Wood, 4 cm. Possible markings: "1962.6.10" or "E 5287a" in India ink. Dragon woman wrapped around jar. Lid handle rotates revealing different ivory faces through hole in side of jar.
79.112.3. Burlington, Vt. Feb-Mar 79.

82. *Netsuke*. Wood, 4 x 4.5 cm. Signed. Possible markings: "1962.6.11" or "E 5287" in India ink. Mythical animal with cloven hooves, long beard, horn and scaly body.
79.112.4. Burlington, Vt. Feb-Mar 79.

83. *Netsuke*. Wood, 4.5 cm. Possible markings: "1943.33.15" or "E 3099" in India ink. An open shell with building, people inside.
79.112.5. Burlington, Vt. Feb-Mar 79.

84. *Netsuke*. Wood, 2 x 4 cm. Possible markings: "1943.33.19" or "E 3099" in India ink. Pug dog with glass(?) eyes.
79.112.6. Burlington, Vt. Feb-Mar 79.

85. *Netsuke and Inro*. Netsuke: ivory, inro: gold, lacquer; netsuke: 4.5 x 3 cm, inro: 5.5 x 6.8 cm. Possible markings: "1939.1.31" or "E 2708" in India ink. Netsuke shows reclining figure with monkey on top. Inro in five sections has flowers and butterflies on one side, flowers and dragonfly on the other. Lavendar cord connects the two.
79.112.9. Burlington, Vt. Feb-Mar 79.

86. *Netsuke, Inro, Ojime*. Ivory, 11 x 8 x 2 cm. Netsuke signed. Possible markings: "1933.16" or "E 423" in India ink. Netsuke shows bird catching frogs on lily pad. Inro, badly warped, inset with mother-of-pearl, colored stones. Relief of lions on one side, bear with bamboo leaves around other edge on other. Ojime is bead with crying face.
79.112.10. Burlington, Vt. Feb-Mar 79.

MISCELLANEOUS / BOOKS AND INCUNABULA

INCUNABULA

15th century

87. *Aulium Gellii Gentiorum Noctes Atticae Graecum*, 1484. Approx 12 x 8 cm. Printed in ancient Greek. Covered in light brown goat's leather with two engraved wooden panels covering it. One, the frontispiece, depicts a mythological scene.
79.85. Osnabruck, Germany. 6 May 79.

88. *Beatus Iohannes Crisostomos: De Compunctione Cordis, Libri II—De Reparatione Laspi Liber—Sermo de Penitentia*. One parchment-bound volume in-octavo. Gothic type. 96 pages (first page missing), 31 lines per page, no paragraphing, includes three engravings; pages not numbered.
79.84.3. Mahon (Balearic Islands), Spain. Mar 79.

89. *Gesta Romanorum Seu Hystorie Notabiles*. One parchment-bound volume in-octavo. Gothic type. Eight pages of frontispiece and index, 178 pages of text with 39 lines to a page. No paragraphing. Some of final pages are missing.
79.84.1. Mahon (Balearic Islands), Spain. Mar 79.

90. *Nicholaus de Orbellis; Egregia Expositio in Quattro Libris Sententiarium*. One basil-bound volume in-octavo. Printed in Gothic. Engraved frontispiece. In four parts. First part: 83 pages of text, 20 pages of index; second part: 46 pages of text, 10 pages of index; third part: 48 pages of text, 8 pages of index; fourth part: 159 pages of text, 11 pages of index. 42 lines per page, no paragraphing.
79.84.4. Mahon (Balearic Islands), Spain. Mar 79.

91. *Sanctus Gregorius Expositio Libri Beati Iob Seu Moralia in Iob.* One parchment-bound volume in-octavo. Gothic type. Frontispiece missing. Two columns per page with 50 to 52 lines per column, no paragraphing, pages not numbered.
79.84.2. Mahon (Balearic Islands), Spain. Mar 79.

BOOKS

92. George ADAMS. *An Essay on Electricity, Examining the Principles of that Useful Science . . . to which is added, a letter to the author from J. Birch, surgeon, on the subject of medical electricity.* Fifth edition with corrections and additions, London 1779. In-octavo, approx h 20–25 cm. Open at frontispiece illustrating the medical use of electricity for palsy, rheumatism, gout, sprains, tumours, inflammation, and scrofula.
78.358.1. Durham, England. 21 Dec 78.

93. Prof. Thomas BARTHOLINUS. (Title unspecified.) The Hague, 1660. In-octavo, h approx 20 cm. Contains engravings based on Vesalius and later anatomists, taking into account Harvey's work on the circulation of blood. Seal located at center of front cover shows a scholar, wearing a robe and cap, holding book with both hands, in an arched niche flanked by columns, with a coat of arms below.
78.358.2. Durham, England. 21 Dec 78.

94. Giovanni(e) Alfonso BORELLI. *De Motu Animalium . . . Additae sunt post linem partis secundae J. Dernouillii meditationes mathematicae motu musculorum.* Ludgundi Batavorum, 1710. In-quarto, approx h 20 to 25 cm. Three parts in one volume.
78.358.3. Durham, England. 21 Dec 78.

95. René DESCARTES. (Title unspecified.) Ludgundi Batavorum, posthumously published 1664. In-quarto, approx h 20 to 25 cm. Includes plate of the heart, with paper flaps which lift revealing the internal and external appearance of the organ.
78.358.4. Durham, England. 21 Dec 78.

96. Rambert DODOENS. *Grunde Boeck.* Antwerp, 1563. In-folio, approx h 30–32 cm. With roughly hand-colored woodcuts.
78.358.5. Durham, England. 21 Dec 78.

97. Robert HOOKE. *Micrographia or physiological descriptions of minute bodies made by magnifying glasses.* London, 1667. Includes some of the first microscopical illustrations. 1st edition published in 1665 and subsequently re-issued with new title page in 1667.
78.358.6. Durham, England. 21 Dec 78.

98. William LEWIN. *The Papilios of Great Britain, systematically arranged, accurately engraved, and painted from nature, with Natural History of the Species.* London, 1795. In-quarto, approx h 25 cm. English and French. French text printed on verso of English, and plates could be bound into face text in language desired. Half title: *The Insects of Great Britain, Vol 1.*
78.358.7. Durham, England. 21 Dec 78.

99. Thomas MOUFET. (Title unspecified.) Edited by Sir T. Mayerne. London, 1634. In-folio, approx h 27–32 cm. One of the earliest works devoted to entomology, partly original but for the most part a compilation, chiefly from Gesner.
78.358.8. Durham, England. 21 Dec 78.

100. James SOWERBY. *British Mineralogy: or coloured figures intended to elucidate the mineralogy of Great Britain.* London, 1804. 17 volume 4 only: Includes hand-colored engravings.
78.358.9. Durham, England. 21 Dec 78.

101. Juan de VALVERDE. (Title unspecified.) Venice, 1606. In-folio, approx h 27–32 cm. Illustrations based mostly on works by Vesalius. This copy belonged to 17th-century English physician Matthew Hales.
78.358.10. Durham, England. 21 Dec 78.

102. Andreas VESALIUS. *Du Humani Corporis Fabrica . . .* Basileae, 1555. 2nd folio edition. In-folio, approx h 43–45 cm. Full page illustrations attributed to Jan Stephan van Calcar, backgrounds when arranged make a continuous panorama of the Euganean Hills near Padua. Inside front cover contains seal described in 78.358.2 above.
78.358.11. Durham, England. 21 Dec 78.

103. Volume containing ten items bound together as follows:
    1. Ephraim PAGITT. *Christianography.* 3rd edition, London, 1640.
    2. David BLONDEL. *Inauguralis ad Studium Historiae, Praesertim Sacrae Invitans Oratio.* Amsterdam, 1651.
    3. Robert de Salmonet KENTET. *Remonstrance tres-humble faite a Charles II, roy de la Grand Bretagne.* Paris, 1652.
    4. John OGILBY. *The Relation of His Majesties Entertainment Passing Through the City of London to His Coronation.* London, 1661.
    5. John Digby, 1st Earl of BRISTOL. *An Apologie.* Caen, 1647.
    6. Walther Hermann RIFF. *Anatomica Omnium Humani Corporis Partium Descriptio.* Paris, 1545.
    7. Abel ERUNYER. *Mortus Regius Blesensis.* Paris, 1653.
    8. SOCIETY OF FRIENDS. *For the King and both Houses of Parliament . . . to Read Over and Consider these Sufferings of the People called Quakers.* London, 1660.
    9. Robert PARKER. *A Scholastically Discourse against Symbolising with Antichrist in Ceremonies.* London, 1607.
    10. Robert SANDERSON, Bp of Lincoln. *34 Sermons . . . to which is Prefixed a Large Preface . . .* London, 1657.

    Lacking title page and all except the preface. Marked with seal appearing on 78.358.2.
78.358.12. Durham, England. 21 Dec 78.

93, 102–3 Seal

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Other Recoveries

Coins

During May, Massachusetts law enforcement authorities recovered two hoards of ancient coins which proved to be part of the collection stolen from the Fogg Art Museum, Cambridge, in December 1973. Many of the coins that disappeared in this theft were returned in November 1974, when the suspected thieves were apprehended. According to the *Fogg Art Museum Newsletter,* the recent recoveries represent "much of the remainder" of the missing coins.

The coins had been divided among the thieves and buried after the theft. They were uncovered in various parts of Massachusetts and Rhode Island.

Stucco Fragment

A 6th-century AD Persian stucco fragment depicting a quail, on loan to the Detroit Institute of Arts from the Metropolitan Museum of Art, was announced missing from the Detroit Institute on June 20, and recovered one week later. A companion piece with stylized palmettes, also belonging to the Metropolitan, was found shattered on the floor at the time of the theft.

The stucco fragment that was recovered had been sold locally, according to museum sources. After publicity of the theft had been circulated, the purchaser recognized it and returned it to the museum.

George Henry Hall, *Woodturner's Shop.* Oil on canvas. IFAR 79.125. Stolen in transit from California to New York City in Mar 79. Recovered in New York in Aug. 79.

Thomas Moran, *Green River Valley* and *A Country Setting in Cambridge.* Stolen Jun 79 from a private collection in Bartlesville, Ok; recovered Jul 79 in Tulsa, Ok. Gary Lynn Yocum, a former housekeeper of the theft victim, has been arrested and charged with the theft.

Malcolm Morley, *S.S. United States*, 1976 and *Cristoforo Colombo*, 1977. IFAR 77.302.1–2. Stolen in New York, Spring 77; recovered in New York, 1978.

Pietro da Cortona, *Nativity of the Virgin.* IFAR 79.3. Stolen in Palos Verdes Estates, Ca. Feb 79. Recovered Jul 79.

Convictions

The New York Second Circuit Court of Appeals has upheld the conviction of George S. LiVecchi, convicted of extortion and conspiracy last year in the theft of a Picasso painting, *Flowers in a Blue Vase* from the Rochester Memorial Art Gallery. (IFAR 78.31; see *Art Theft Archive Newsletter*, March 79). LiVecchi appealed his conviction, but the court of appeals found ample evidence of conspiracy to uphold the lower court decision. LiVecchi is serving a 20-year sentence in Lewisburg, Pa.

Deterrence

On its first day of operation, a newly-installed computer system at the Field Museum of Natural History in Chicago detected an attempted theft in one of the museum's galleries, and helped to capture two would-be thieves.

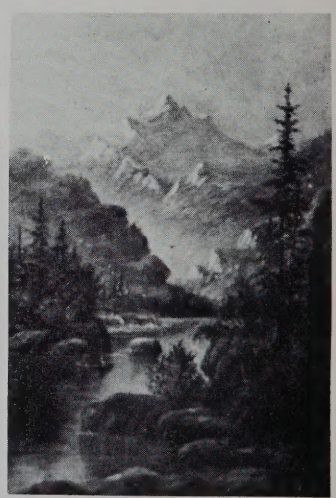
According to Donald Fischer, Chief of Security and Visitor Services at the museum, the new computer system monitors 4000 points throughout the museum, and operates 15 remote terminals. At 8:21 PM on March 23, one of the contact points, in a gallery of Melanesian artifacts which was closed for renovation, registered a warning of vandalism occurring, and flashed an alarm to the central monitoring panel. The museum's guards raced to the site, and within four minutes they had taken the two attempted thieves into custody.

After the incident, Chicago police recovered other artifacts in the suspects' car, and in the home of one of the suspects.

One suspect pleaded guilty of the theft. The second was charged with five counts of felony, including burglary, aggravated battery, felony theft, armed violence, and possession of burglary tools.

Police investigators indicate that the two works of art pictured below may be stolen. Any information concerning their proper owners should be communicated immediately to the authorities.

Buddha. Japanese, Nara Period. Contact Detective Dwyer, New York City Police Department (Manhattan Burglary Squad). Tel: 212/477-7478



Landscape, Orrin Augustine White. Signed l/r "O. White." Information received indicates that this painting may have been stolen in the Los Angeles area. Contact Mr. John Lyons, Interpol/Ottawa. Tel: 613/993-3232.